

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 60.—No. 9.

SATURDAY, MARCH 4, 1882.

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TUESDAY, March 7, Last Time of "CARMEN." WEDNESDAY, March 8, "TANNHÄUSER." THURSDAY, March 9, Last Time of BALFE'S "BOHEMIAN GIRL." FRIDAY, March 10, Last Time of "TANNHÄUSER." SATURDAY Morning, March 11, at Two, Last *Matinée*, "FAUST;" Evening, at Eight, Final Performance "FLYING DUTCHMAN."

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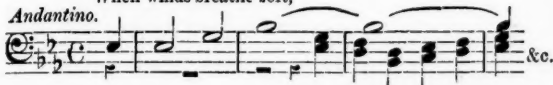
THE GLEE.

(Continued from page 70.)

In Webbe's "When winds breathe soft," the voices enter separately with imitative passages :

Ex. 123.

When winds breathe soft,

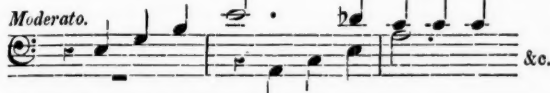


When winds breathe soft,

The first short movement is all in E flat. The second modulates:

Ex. 124.

O strong-er gale, thy trou-bled wave,



but settles down in B flat with a close :

Ex. 125.

bel - low to the skies.



forming a sort of second subject and half-way rest. From thence it modulates further away, as in a second part, and returns to E flat. A half close in that key leads into the third movement in the same :

Ex. 126.

Andante.



When, in an in-stant, He who rules the floods,

which ends with a full close. Up to this point the grouping of the movements resembles the first movement of a sonata. A fourth movement follows entirely in B flat :

Ex. 127.

Larghetto.



Hush'd, hush'd, hush'd are the winds,

the full close of which leads naturally into the final movement in E flat, B flat being its dominant.

Ex. 128.

Allegretto.



This last movement is complete in itself, with tonic and dominant strains, with return to the main key and with coda, in which is an allusion to the subdominant key. The constant returns to the main key hold together this glee as a group of movements in one design.

Bishop's use of the glee restored one of the characteristics of the original glee of Playford's time, though it was enlarged in its application. Writing as he did for the stage he had a band at his command, and he, doubtless, found the advantage of the additional variety of accompaniments and interludes which he put to most of his glees. These were, most likely unknown to himself, an enlargement of the independent bass part of elder times, written for the lute, and to be filled up, as was the custom for many years, by the skill of the performer. The dialogue form of Bishop's glees was the natural outcome of the stage use; for the music was to be sung by the characters and the words were taken from the situation in the drama.

Bishop's glee, "Blow, gentle gales," from the opera of *The Slave*, is a single movement with accompaniment throughout, and with the keys arranged in a simple rondo form; it has principal subject, episode in the key of the dominant, return to principal key, and coda. The words and music are continuous. A short instrumental symphony introduces the soprano voice with the first subject :

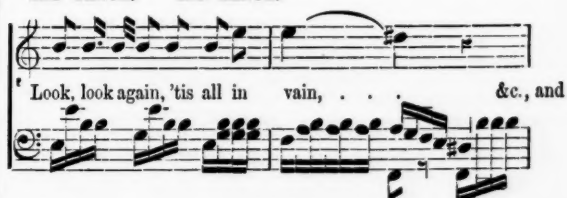
Ex. 129.



This coming to a close the same melody is harmonized for the whole quintett. For the episode short broken phrases of question and answer are given, and returned between different voices in solo, duet, and quartet :

Ex. 130.

2ND TENOR. 2ND TENOR.



SOPRANO, 1ST TENOR, 2ND TENOR, AND BASS.

'Tis the sea - bird's pi - nions lav - ing, his



pin . . . ions lav . ing,



The return of the principal key brings more continuous thoughts both of words and music :



In the coda is an effect which is always beautiful; the alto holds a note while the rest of the voices sing a passage, which in this case is an imitation of the previous notes of the alto:

Ex. 132.



PHILHARMONIC SOCIETY.

The novelty at the concert given in St. James's Hall on Thursday evening, February 23, was *Hungaria*, one of Liszt's so-called "symphonic poems," ninth of the twelve which the great pianoforte virtuoso has been good enough to write. We are almost compelled to take a comic view of this piece, and the circumstances attending it. For example, it was an act of waggery on Liszt's part to throw such a tone-riddle to the world with no more of key to its solution than a proper name in geography. He must have done so with his tongue in his cheek, or with a wink of the eye to some boon companion of the old Weimar days, since he could not be ignorant of a fact pointed out by the ingenious and anonymous annotator of the Philharmonic programme—namely, that in presence of a symphonic poem there is a "craving of the human mind" to know what it is all about. Liszt has frequently condescended to gratify this very natural desire. But with *Hungaria* he preferred his little joke. Perhaps he wished to amuse himself with the vain efforts of his admirers in their agony of interpretation, or wanted a conspicuous proof of the impotence of music to convey a definite pictorial idea. Whatever the fact, *Hungaria* came out as a puzzle, and a puzzle it was thought to remain, till a wonderful chance revealed what we are asked to accept as a "semi-official" solution. Mr C. A. Barry, it appears, was providentially led to rescue from the limbo of waste-paper a stray copy of a German periodical called *Anregungen*, and printed thereon he found—oh, joy!—an analysis of *Hungaria* by Herr Dräseke, a friend and admirer of the composer. We are not told whether Mr Barry cried "Eureka!" and sacrificed beeves. Most likely not, because Liszt is, happily, living, and his generous heart would hardly steel itself against consuming anxiety to know his meaning at less cost. The analysis was a true "find" all the same, and from it we learn that the work represents a sad and solemn Hungarian prairie, over which storms a band of Magyars, fighting for their country, and coming out of the conflict victorious. We are not, however, bound to this interpretation, "semi-official" though it be. Rather does the Philharmonic annotator encourage us to imagine one for ourselves, and no doubt some of the audience took the hint, ranging from nation-shaking battles to a menagerie at feeding time, with all the beasts terribly hungry. We give our vote for the menagerie. Does this strike the reader, innocent of the ways of Liszt, as a harsh judgment. Then we urge in justification the fact that even the authorised spokesman of the Philharmonic Society—which thought the piece worth a lot of trouble—owns his unwillingness to "defend, or even explain, some of the harmonic combinations before a grave assembly of professors of the classical school." This is one way of stating what we choose to express in plainer terms. *Hungaria* is simply a flagrant offence, not only against the canons of art, but the most elementary notions of what constitutes the beautiful—we will go so far as to say the permissible—in music.

Is the whole thing a joke? Dealing with Hungarian melodies and rhythms, Liszt must have strained his energies to avoid some kind of attractive result, and could only have done so of set purpose. Be this as it may, while the orchestra writhed and groaned and shrieked on Thursday night, while brass blared, drums thundered, cymbals clashed, and the tam-tam threw into this worse than witch's cauldron a spice of genuine barbarism, it was easy to see the composer making fun of his very respectable and astonished audience. The programme annotator anticipated this, and entered into the humour of the thing with spirit. That is to say, he appealed from the very respectable and astonished audience to the verdict of a Hungarian gipsy fiddler. Here is another Daniel come to judgment! We are all supposed to exist with the consciousness that the eyes of an "intelligent foreigner" are upon us, while some who look very far into the future are in dread of Macaulay's New Zealander. But the Hungarian gipsy fiddler is a novelty. Of course he is a joke as well; nevertheless such a *reductio ad absurdum* often does good. By all means then let us adopt the Hungarian gipsy fiddler, and learn to like what he likes. In such manner did Society act towards the yokel married by the titled heroine of one of Mr Gilbert's Bab Ballads, and it brought into fashion a primitive taste for smock-frocks and hob-nailed boots. Between the two cases, however, there is a difference. The yokel turned out to be the son of a lord, and, as no efforts could "keep the dreadful secret from the public and the press," Society was disenchanted; whereas our musical glass of fashion and mould of form, being a genuine article, will remain a gipsy fiddler to the end of the chapter. The performance of Liszt's extraordinary composition showed that very great pains had been taken in rehearsal. This was right, and we are not disposed to find fault with the Philharmonic Society for producing the work. According to Pope, there are things "that to be hated need but to be seen." We have now looked on *Hungaria*, and, as remarked the Rev. Rowland Hill, when met coming out of a theatre, we "know what and why to condemn." Nevertheless, it is hard to keep down regret that the skill of a fine orchestra has been wasted on a subject so utterly unworthy.

The other purely orchestral compositions in the programme were Beethoven's *Leonora* overture and Mozart's *Jupiter* symphony, as to which there was no need to ask, "What is it all about?" A better performance of the symphony than that actually given might have been expected; but it is easy to suppose that Liszt, not Mozart, had the lion's share of rehearsal. The concerto was Schumann's for the pianoforte, played in brilliant, if somewhat exaggerated style by Herr Xaver Scharwenka, who also introduced short solos by Mendelssohn, Chopin, and himself. Herr Scharwenka was cordially welcomed and much applauded. The vocalists were Mme Marie Roze and Mme Trebelli, who made their mark respectively in Gluck's fine air, "Divinités du Stix" and Mozart's "Voi che sapete." Mr Cusins, who conducted throughout, deserved large and special credit for the admirable rendering of *Hungaria*.—D. P.

MISS STEPHENS.

The funeral of the late Dowager Countess of Essex (formerly the celebrated vocalist, Miss Stephens), who died on Ash-Wednesday, took place in the Catacombs, at Kensal Green Cemetery, on Tuesday, February 28th. The relatives who followed were her nephews, Mr Charles V. Stephens, formerly of the Bank of England; Messrs Samuel J. and Charles E. Stephens, both members of the profession in which the deceased was so distinguished; and Miss Johnstone, her orphan niece and life-long companion. The other mourners were the present Earl of Essex, and his son, the Hon. Reginald Capel; Lady Malden, and Mrs Ford, of the Essex family; Sir Francis and Lady Seymour; the Hon. Granville Lennox Berkeley; Sir Reginald Barnswell; Mr Cockerell; Mr Augustus Stephens (not a relative); Mr. Hassard, the Countess's solicitor; and the whole retinue of her servants. The carriages of the Baroness Burdett Coutts, the Countess of Arran, Mr Harvey Drummond, &c., completed the *cortège*, testifying to the wide-spread esteem in which the deceased lady was held.

AIX-LA-CHAPPELLE.—The Fifty-ninth Musical Festival of the Lower Rhine will be held here on the 28th, 29th, and 30th May. Dr Franz Wüllner, Royal Saxon Chapelmaster, of Dresden, has undertaken the direction. The works selected for the first two days are: Symphony in G minor, Mozart; *Joshua*, oratorio, Handel; "Sanctus" and "Ojanna," from Mass in B minor, J. S. Bach; scenes from the opera of *Armida*, Gluck; the *Erste Walpurgisnacht*, Mendelssohn; and the Ninth Symphony, Beethoven.

LISZT'S "HUNGARIA."

(From the "Daily News.")

The speciality of this selection (in point of novelty, not of value) was the orchestral piece by Liszt, one of a set of twelve movements, under the general heading of *Symphonische Dichtungen*; each intended to illustrate poetical or dramatic subjects, some of them drawn from Victor Hugo, Lamartine, and Shakspeare. Most of these have been given at London concerts, but that produced on Thursday was now heard for the first time. As we have commented on all that had hitherto been performed here, and as each is distinguished by similar characteristics, however different the implied character of the pieces, but little need be said about *Hungaria*. Like the others, it displays a violent struggle to be original and impressive by alternations of eccentric frenzy and maudling sentiment, with an utter disregard of musical form or coherent thought, its best passages being the few reflecting closely that distinctive nationality of rhythm which gives piquant individuality to Hungarian music. In these—the *Quasi andante marziale*, and especially the final *Presto giocoso assai*—there is much appropriate character; but the boisterous march and the involved maudering which follows it (forming a large proportion of the whole work) leave no other impressions than those of senseless noise and incoherent mutterings. The use (or rather abuse) of strong orchestral effects, with sudden and violent contrasts (in which respect Liszt is a copyist of Berlioz at his worst), may serve to dazzle many into the belief that such music deserves to be regarded as composition, whereas, intrinsically, it is really but very commonplace manufacture, and can only be otherwise recognized when all the music of the great masters of the past shall be ignored. One good purpose will be served by the excessive reproduction of the works of Berlioz and Liszt which has lately taken place here—it will enhance, through comparison, the appreciation of what is good and true in musical art by those who need such teaching, and are capable of distinguishing what is real from what is false.

THE REGENCY CLUB CONCERT.

When the rise and fall of the London clubs of the nineteenth century shall be written by some future historian, the formation and growth of the Regency Club will certainly not be left unrecorded. For a long time the want of a club, where music should be the leading characteristic and chief rallying point, had been felt. Whilst nearly every other branch of society had its meeting place, so that the habits and inclinations of most men could find congenial quarters, yet still in all the town there was no established home for the musician, no ark whereunto he could carry his particular olive branch. To meet the need, some few professors and lovers of the art, notably Messrs Maybrick, Lloyd, and Santley, set earnestly to work, in 1880, to start the "Regency" in Saville Row. The appeal made by them, to friends and acquaintances, was eagerly responded to, and in a few weeks the success of the enterprise was placed beyond doubt; and before many months had elapsed it was found that the rooms were not large enough to accommodate the increasing number of the members. The house was too cramped for comfort, so like a young and lusty northern race, they began to look about for some neighbour's place, and soon stumbled upon a "sick man," and without much ado took possession of him "bag and baggage." In other words, the "Westminster," an old and respected club, was at the point of dissolution, when the committee of the "Regency" stepped in and took the premises in Albemarle Street, and incorporated into their society members of the elder body qualified and desirous of keeping to the old quarters. At the present moment the "Regency" has 430 members, with the names of fifty gentlemen down for election. The president is Mr Tom Chappell; the vice-presidents Mr C. Santley and Mr Henry Irving. Mr Maybrick is chairman of the committee; Mr Cunningham Bridgman, secretary; and Mr Preston, proprietor. The large addition of members may, perhaps, give rise to fear that the prime element, music, will eventually become swamped by other influences—like city companies that no longer represent the original trades. But for the present there need be no cause for alarm, for whilst musicians such as Maybrick, Lloyd, Santley, Boyle, Abercrombie, Parker, Walker, Bache, and W. Henry Thomas are strong and active, the art they represent will not slumber. The first musical evening, at their new quarters in Albemarle Street, was given on Thursday, Feb. 23rd, and a better start could scarcely be desired. About 200

members attended, and "for this occasion only" appeared in evening dress. The rooms were illuminated by the "British Electric Light," under the superintendence of Professor Forbes. The brilliancy of this advanced method of using electricity was much enjoyed, and the coolness attending it gave unwonted charms to the occupations of burning tobacco, whilst listening in a crowded room to music. It was pathetic to see the old gas jets slighted, like an old singer or discarded love, for a newcomer. There can be no doubt that Professor Forbes' arrangement will be one of the most popular methods adopted at theatres, concert-rooms and club-houses. Little need be said concerning the music of the opening smoking concert, for the artist-members who performed are so well known and appreciated by the general public. It will be taken for granted that Mr Lloyd charmed every one present; that Mr Santley's songs of Irish priest and English parson provoked hilarity; and that Mr Boyle secured unanimous favour. It should, however, not be forgotten that the visitors, MM. Musin and Bisaccia, rendered delightful service by solos on the violin and pianoforte. Signor Ghilberti and Mr Sidney Naylor also assisted, and the popular actors Messrs Odell and Fernandez favoured the company with recitations. During the evening there were repeated calls for Mr Maybrick, but it was sometime before he could oblige, for he had the important duties of Chairman of the meeting upon his shoulders. Eventually he sang his own song "The little hero," which was thought somewhat appropriate, for there could be no doubt but that he was the hero of the evening. So much was this felt that the acrostic, quoted below, was written by the secretary and poet to the establishment, in his honour.

PENCERDD GWFFYN.

AN ACROSTIC.

Addressed to Members of the Regency Club, Thursday,
23rd February, 1882.

M ay I, your humble instrument and pen,
I ntent on rend'ring thanks where thanks are due,
C anvass the suffrage of all grateful men
H aving the welfare of our Club in view,
A nd ask you now to fill and drink with me,
E ach one and all in good sincerity,
L ong live the father of famed "Nancy Lee."

M ay Michael Maybrick, Chairman of our choice,
A nd friend of all who need a friend sincere,
Y et many years, with noble heart and voice,
B e spared to lead our merry meetings here,
R ich are the virtues which in him we find;
I n judgment wise, in conversation witty,
C andid with all, and yet with candour kind,
K ing of good chaps, and Chairman of Committee.

CUNNINGHAM BRIDGMAN,
Secretary.

MUSIC AT BOULOGNE-SUR-MER.

(From our own Correspondent.)

The first "Soirée Intime" of the Société Philharmonique took place on Monday last at the Hotel des Pompiers. There was a good assembly, also a good programme, including a grand Quatuor by Fesca, "pour piano, deux violins, et violoncelle" (rather over-played by the pianist); two choruses, sung by the members of the Society—"Les Bohémiens" (Shuman) and "Plaisirs d'Amour" (Martini). A prominent feature in the concert was the style in which Mlle Dubout rendered her part in the duo from *Le Trouvère*. She is young, possesses a fine rich-toned voice, and sings well in tune. Mme Spiers (the pianist in the quartet) played in the second part of the concert, to the satisfaction of her audience, a Fantasia by Chopin. Herr Reichardt was not present, but he sent from the South of France, where he is sojourning at present, some "souvenirs" in the form of handsome bouquets, which were handed round to the fair members of the Society of which he is the President—Fondateur!

X. T. R.

Boulogne-sur-Mer, March 1, 1882.

St PETERSBURGH.—On the occasion of her benefit, Mme Sembrich was re-called thirty-six times after the "Mad Air," in *Lucia*. (Three hundred and sixty times.—Dr Blüthner.)

THE LATE MR JOHN HILES.

By the death of Mr John Hiles, on the 4th ult., aged seventy-two, the musical world has lost a very sound and industrious musician. As long ago as 1835 he occupied successively the posts of organist of the Abbey, Trinity and St Julien's Churches, Shrewsbury, and during his residence in that town was mainly instrumental in the formation of a choral society, which continued in existence for some eighteen years, and of which he was musical director. During this time many first-class concerts were given under his auspices, at which Grisi, Alboni, Mario, Sims Reeves, and many other artists of reputation appeared. Mr Hiles' services on these occasions, involving as they did much loss of time, trouble, and anxiety, were purely gratuitous. In 1853 he left Shrewsbury and settled in Portsmouth, where he was organist of St Thomas's Church until 1860, when he left Portsmouth and was selected from upwards of seventy candidates for the post of choir-master and organist of All Saints' Church, Brighton. In 1874 he removed to London, and became organist of Christ Church, Gipsy Hill. A few years ago the hard and almost ceaseless work he had been engaged in for so many years began to tell on him, and ill-health and feebleness compelled him to resign his post and cease his labours, and for more than a year before his death he was a sad invalid.

Mr Hiles was the author of a very large number of arrangements and educational works on musical subjects—works which, in spite of a very large circulation, brought in comparatively little profit, whilst involving a considerable amount of industry and research. Of these works, one, "A Catechism for the Pianoforte Student," reached a fifteenth edition, or a circulation of 65,000 copies; and another, "A Dictionary of 12,500 Musical Terms," is now in its fifth edition. It is probable, however, that as "Travis," the arranger of "The Amateur Organist," he will be most widely known.

Among other works by Mr Hiles may be mentioned catechisms of "Simple Counterpoint," of "Double Counterpoint and Imitation," of "Canon and Fugue," and of "Instrumentation," "Short Voluntaries for the Organ" (four vols.), and "Catechism of the Organ" (now used as a text-book by the College of Organists).

C. D.

SACRED HARMONIC SOCIETY.

The concert given by this society in St James's Hall on Friday week had a varied programme, of more modern character than usual. It began with Mendelssohn's setting of Psalm xlii., "As the hart pants after the water-brooks"—one of that master's best known contributions to sacred art. Music so familiar needs no comment of an explanatory nature; nor can it be necessary to insist upon the fact that, in this psalm, Mendelssohn shows himself more unequal than is his wont. The opening chorus, "As the hart pants," is altogether lovely and pathetic, while in the final movement, "Why, my soul, art thou sore vexed?" the composer, calling upon his forces for a supreme effort, is answered by them as fully as heart could wish. It is clear, however, that between these points something of dulness creeps in, and the listener finds his attention beginning to flag, as a natural result of the drooping of the music. Still, the psalm is a precious thing, despite the flaws that show themselves in the best of human work. The Sacred Harmonic Society did well to revive it, therefore, and to secure for it a performance which was hardly less excellent because the most important vocalist, Miss Beebe, took no part, owing to a misconception of the time fixed for commencing. Mrs Sutor chanced to be in the hall, and she, always willing and able to render services, filled the absent lady's place with general acceptance.

The psalm was followed by a setting of the "Te Deum," never before heard in public. It is the work of Mr W. G. Cusins, who conducted the performance. Of this composition we desire to speak with all the respect due to a lofty aim, and to an obvious striving after results produced in no common way. Whatever may be said against Mr Cusins' "Te Deum," it is not an ordinary work, cast in a mould many times used, and having no distinctiveness. As to this we may commend irrespective of aught else. Every composer should be encouraged to show what individuality there is in him. It may be objectionable when shown, and then is the time for purifying or annihilating criticism; on the other hand it may not, and then art has gained a point in her eternal struggle for the evolution of beauty. True conservatism in music is never repressive. It encourages growth, but takes care to pull up weeds. The distinctive character of Mr Cusins' work lies partly in its melodic,

partly in its harmonic structure; chiefly in the last named. As to melody, it is only in certain movements that the composer appears to place any reliance upon that most obvious and powerful resource. Moreover, his themes—no doubt designedly—have a flavour of ecclesiastical archaism, owing to the frequent omission, in ascending passages, of the third and seventh of the scale. Examples of this elsewhere will occur to the musical reader, whose thoughts may revert, for instance, to a well-known point in Mendelssohn's "Reformation" Symphony. Mr Cusins' use of the ancient form is emphatic; indeed, the first four vocal bars contain a complete pentatonic scale. The effect, of course, can be no other than marked; we must look, however, to the harmonic method of the work for its greatest peculiarity. Here, it would seem, Mr Cusins has been largely influenced by Herr Brahms, as that master appears in his "German Requiem." We note the same emphatic reliance upon the effect of harmonic progressions as distinct from harmonized melody; and the same freedom in the employment of chords without reference to their tonal affinity; also a very liberal use of inverted chords, particularly of the six-four, and a frequent resort to pedal points. It would be absurd to cry out against this *per se*. The question is as to the effect produced, since in music it may be allowed that the end, when worthy and successfully gained, sanctifies the means employed. We cannot pretend to admire every result in the present case. In some instances the word "ugly" suggests itself by way of fitting comment; as when the male voices have a unison theme in C major, with a "half-close" to its first section, yet with no more accompaniment than a tonic pedal. On the other hand, examples of far greater daring are striking and impressive. Such is the treatment of the thrice repeated "Holy," which, coming after a passage in A major, is given first as a chord of the sixth on F natural, next as a six-four-two on G natural, and next as the common chord of F, a harp cadence following each. This would have made the queues of old masters stand on end; but in its particular connection it is appropriate and therefore good. Certain parts of the "Te Deum" are treated contrapuntally with success, the final verse above all. The composer has here hit upon a good diatonic subject, and works it with freedom and effect, though not elaborately, since few of the recognized devices of fugal work are employed. To sum up. While we cannot accept many things in this "Te Deum," there are many others of undeniable merit, and the general intention pleads with power for respectful consideration. The performance, though conducted by Mr Cusins himself, was not better than the difficulties to be overcome made probable, and in one instance a complete collapse seemed for a moment or two inevitable. Miss Beebe, Mr Lloyd, and Mr King did all that was necessary for the solo passages; but the work as a whole met with a cold reception. At this we were not surprised. The music needs to become familiar in order to be understood.

Mr Sullivan's *Martyr of Antioch* brought the concert to an end. In this now well-known work the solos were taken by Miss Annie Marriott, Mme Patey, Mr Lloyd, Mr King and Mr Cross. Let us congratulate Miss Marriott upon her appearance as the priestess-victim. She sang with high intelligence and abundant feeling. Mme Patey's rendering of "The love-sick maiden" was again a perfect example of true art-work; while Mr Lloyd, by his charming talent, enhanced the beauties of the Prefect's two songs. The performance, as that of Mendelssohn's Psalm, was conducted by M. Sainton, who once more demonstrated that his position as Sir Michael Costa's *locum tenens* is no violation of the "fitness of things." M. Sainton, presiding on the Sacred Harmonic platform, is eminently that once much-talked-of person, "the right man in the right place."—D. T.

CAUSERIES DE COULOIR.

No. I.

MADAME LABELLE.—Pardon, Monsieur; Je ne vous remettais point.

MONSIEUR LELAID.—Madame, vous me faites trop d'honneur.

Petitpape of Winchelsea.

ROME.—Matters looked very unpromising recently at the Teatro Apollo. Discouraged by the difficulties with which he had to contend, the manager almost decided, it is said, to forfeit his caution money and close the theatre. People even spoke, too, of a telegram from Gayarre, saying he could not break his engagement with the manager at Monte Carlo. The crisis has now been surmounted. Gayarre has formally announced that he will arrive on the 11th inst., and, after a few rehearsals, sing in *Il Duca d'Alba*—the "post-humous" opera of Donizetti.

BALFE'S ETOILE DE SEVILLE.

(To the Editor of the "Musical World.")

SIR,—In connection with the recent production of Balfe's opera of *Moro*, allow me to inquire what has become of *Elvira*, an opera with Italian words, produced at Trieste when Balfe was in the height of his popularity? Can this be the same work as *Moro*?

Again, and this is an inquiry of more moment, why is *L'Etoile de Seville*, composed for the "Grand Opéra," not unearthed? I was assured by one of the best musical judges of Paris that the lasting success of this opera was only prevented by a cabal. It was composed shortly after the production of *Les Quatre Fils d'Aymon* (our *Castle of Aymon*), which, as everybody knows, had a grand success at the "Comique," in spite of intrigues, and made the round of Europe. Balfe told me himself that when he was at Vienna it was being played in three theatres at once, and well did it deserve its success, with its admirable "Sentinelles!" the lovely romance, "The shades of night were falling fast"; the charming song for the soprano; and, perhaps, above all, the delightful concerted piece at the close of the second act, which Balfe looked upon, he told me, as his *chef d'œuvre*.

Everybody knows that Balfe did not take as much trouble as he might to do his best. Full of vivacity and fire, he lacked, alas! artistic conscientiousness, and was too apt to value things more for their pecuniary success than real worth, and see through the public's eyes. And he was, unfortunately, vulgarized by the ambitious twaddle and long heroic couplets of Mr Alfred Bunn, whose idea of writing for recitative was to imitate Byron's *Corsair* and *Lara*. This it is which dragged down, and more or less spoiled, *The Bondman*, and other well-meant productions. But for once, in composing *The Star of Seville* for what was supposed to be a highly critical public, Balfe really exerted himself. I imagine that there may have been something objectionable in the subject, as in his *Puits d'Amour*; but that alone would not account for the practical failure. I was told that it was sacrificed to Donizetti's *Favorita*, to which it was really superior—less languishing, and more fiery. Ought this *Star of Seville* to suffer permanent eclipse?

My liking for Balfe is partly personal. He came to Paris to see and meet his daughter the Duchess, married to a very wealthy grandee of Spain, to whom he seemed devotedly attached, and who appeared as fond of him. He read me, I remember, a most charming letter of hers, previous to her arrival, in which she gave him a very graphic account of an aristocratic hunting expedition which she and her husband had just organized in Spain. I saw Balfe on two occasions at Paris. On the last, he passed an entire winter there in a charming apartment provided for him by his child, he having come to Paris partly to pass some months with her, and partly to superintend the production of a rather laboured "refacimento" of his *Bohemian Girl* at the Theatre Lyrique, with the part of the Queen of the Gipsies largely developed, a whole act of choruses and ballets in honour of the Gipsy wedding, and a new last act. I thought the dramatic and in parts fine music of the new parts a little out of keeping with the easy ballad-character of the original. It seemed like grafting, were that possible, grapes on raspberry bushes, and the result was an anomaly. However, Balfe interested me so much by his *bonhomie*, simplicity, and tender affection for his daughters, that I wrote two or three books of operas, specially "at his intention"—*Namouna, a tale of Samaraud*; *The Feast of Roses*; and *Olympia the Flowergirl*—and I have a letter from him, from England, written only a month before his death, in which he tells me, with his usual good-nature, that whenever he felt in rather low spirits he took these out and refreshed his soul by reading them again.

It is a great pity that so much of his time and genius was wasted on bad and essentially unmusical subjects, most unmusically treated. This does not apply to his last opera, though the third act of that is very undramatic also.

Still I do not think that we are half proud enough of Balfe, and I see it is too much the fashion to talk as if genuine melody grew on every bush! This is one of the bad effects of the Wagner panic for formlessness and noise. Allow me to say that I acknowledge Wagner's inspiration at his best, but he might as well set a column of the *Times* newspaper to music as the leading long speeches he places on the lips of emperors, heralds, &c. Bigness frequently impresses the world as greatness, and proves only an inflated wind-bag after all. About Balfe there is no pretension. Certainly he has not as strong a dramatic faculty as Wagner, but he deals far less in noise and thunder, trumpets, drums, and effort; he has, when he likes, almost all the grace of Auber at his best. I am not sure that he has produced anything so purely poetical as Loder's *Night Dancers*, and certainly he is inferior in orchestral power to Macfarren, or even Wallace. Still Balfe is Balfe, the scatterer of countless musical flowers, a very fountain of light and happy melody. The time will

come when giant formlessness will cease to monopolize attention. Fireworks blaze and vanish. The stars shine on. I do not say that the best parts of *Tannhäuser*, *Lohengrin*, the *Flying Dutchman*, &c., will not live. They will. And there is sufficient merit in Wagner's vast cyclas to justify the forthcoming production of it. He has large and bold conceptions, great ideality marred by a Philistine love of noise, and a dramatic faculty which recalls "Gluck," but without the latter's exquisite tact and intense refinement. Wagner's is a comparatively plebeian muse; witness his early subjects, which recall the "Sturm und Drang Periode" of *The Robbers* and *Fiesco*, which we had hoped to have left behind us. But no man understands the orchestra as he does, or produces such marvellous effects. He is one of the grandest of hydrangeas, so to speak, by whose side Balfe's music seems like a violet or heartsease, while Gounod alone is the stately lily.—Your faithful servant,

Rhayader Vicarage, Feb. 28.

ARCHER GURNEY.

MR SIMS REEVES' CONCERTS.

At his concert on Tuesday night Mr Reeves was, unfortunately, unable to appear, owing to a sudden attack of hoarseness and sore throat. For this disappointment a written apology was distributed in the room and elsewhere, stating, in consequence, that Mdme Trebelli and Mr Santley "had kindly consented to sing extra songs—the lady the 'Habanera,' from *Carmen*, and the gentleman Schubert's 'Erl King' (in place of the duet, 'All's Well,' intended to be sung with Mr Reeves)." Both artists were warmly received. Mdme Trebelli was obliged to repeat the "Habanera," and Mr Santley was heartily "called" after Schubert's dramatic scene. Misses Santley, Spenser Jones, and Carlotta Elliott, with Mr Herbert Reeves, were the other singers. Miss Santley's singing of "Wapping Old Stairs" (repeated "by desire"), in which the charming young artist made so great an impression at Mr Reeves' previous concert, made no less an impression on the occasion under notice; and Miss Spenser Jones earned well-merited applause for her delivery of the Irish ballad, "My lodging is on the cold ground." Mr Herbert Reeves was most successful in Donizetti's charming romance, "Una furtiva lagrima," which is especially suited to his sympathetic voice; Mdme Trebelli was twice "called" after the *brindisi* from *Lucrezia Borgia*; and Mr Santley could do no less than return, after the hearty applause he received for "The Vicar of Bray," and treat his audience to "Father O'Flynn." The Anemoic Union gave selections from Macfarren's *Robin Hood*, as well as the *andante* and *finale* from Mozart's Quintet in E flat; Mr Lazarus played his own arrangement, for the clarinet, of Scotch airs, winning a unanimous "call"; and Mr Sidney Naylor accompanied the songs with his well-known ability.

MAD. ALBANI AT MONTE-CARLO.

On Saturday, the 18th inst., we were present at the first performance of *Rigoletto*, with Mesdes Albani, Scaldi, MM. Maurel and Gayerre. Let us at once say with legitimate pride that never was Verdi's work more finely rendered at any theatre in the world. The 4th act especially was given with incomparable *maestria*. After the quartet, the house was electrified and presented a superb sight. When we beheld the audience standing up, applauding and recalling the artists, while the stage was strewn with flowers, we thought of the grand nights when Faure, Mad Carvalho, and Mad. Adeline Patti sang on the same stage. The quartet was encored.

It was the first time of Mad. Albani's appearing here. Gifted with a voice of large compass, mellow, supple, and agreeable in quality, the lady, who is a consummate musician, proves herself a great actress by the dramatic manner in which she renders the character of Gilda. She imparts to her singing a real and scholarly expression of the sentiments of love and anguish which the composer wished to depict when he penned the thrilling pages of his opera. Next Tuesday, we shall have occasion to return to the subject and discuss the various aspects of Mad. Albani's great talent as exhibited in *Faust*.—*Journal de Monaco*, Feb. 21st.

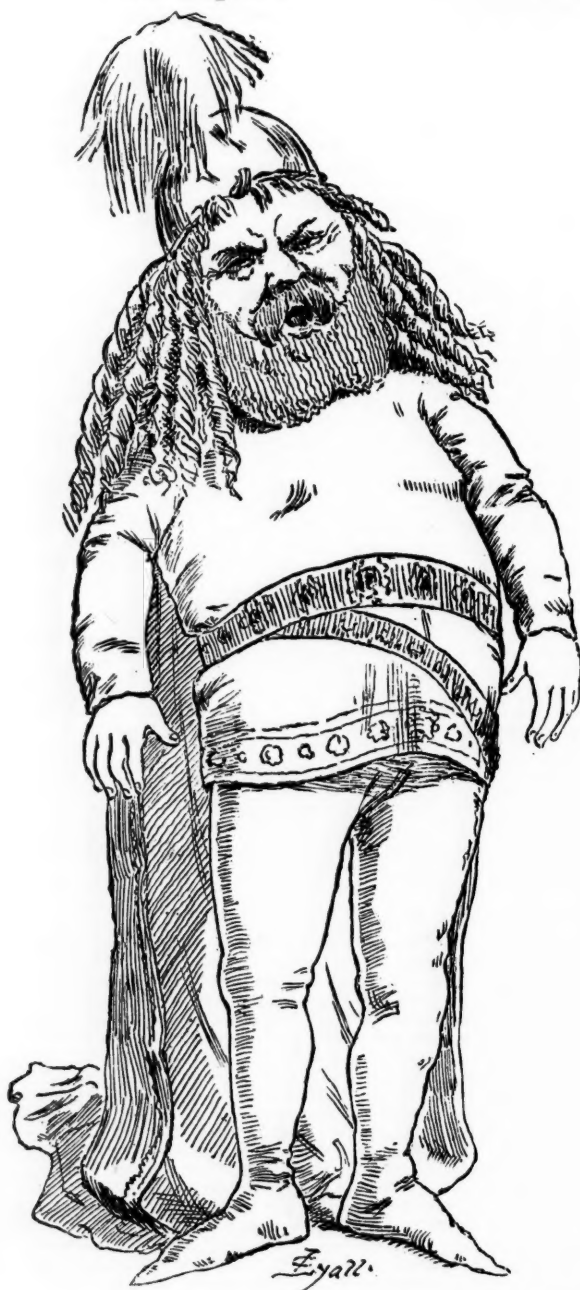
PIACENZA.—Salvatore Auteri-Manzocchi's opera, *Il Nigriero*, has been well received at the Teatro Municipale. Though written for, and produced at, Barcelona some years ago, it was new to Italy.

HAMBURG.—Saint Saëns' opera, *Samson und Dalila*, with a German version by E. Pohl of Ferdinand Lemaire's French libretto, will be the next novelty at the Stadttheater. The cast includes Mad. Sucher and Herr Winkelman, Dr Krauss, Herren Kögel, Sedlmeyer, and Ehrke.

Knights of the Swan.

Sub Mapleson.

(Sub Rosa.)



"Strange that such difference should be
'Twixt Tweedledum and Tweedledee."

MR CHARLES OBERTHÜR has returned from Paris.

MR J. T. CARRODUS is engaged as solo violinist by Miss Roselli, for her concert at Cheltenham next week.

HER MAJESTY THE QUEEN has been graciously pleased to accept the dedication of *Moro, the Painter of Antwerp*, Balfe's latest published opera.

SIR JULIUS BENEDICT has completed the music he has been composing for Mr Irving's revival, on Wednesday next, of Shakspeare's *Romeo and Juliet*.

MADAME LIEBHART undertakes the direction of the Ballad Concert to be given at the Royal Victoria Hall on Thursday next, March 9th.

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,
TWENTY-FOURTH SEASON, 1881-82.

DIRECTOR—MR S. ARTHUR CHAPPELL.

FIRST APPEARANCE OF MDME SCHUMANN

ON
MONDAY EVENING, MARCH 6, 1882,

At Eight o'clock precisely.

Programme.

PART I.—Quartet, in E minor, Op. 50, No. 2, for two violins, viola, and violoncello (Beethoven)—MM. Joachim, L. Ries, Straus, and Piatti; Song, "Lascia ch'io pianga" (Handel)—Miss Spenser Jones; Fantasia, in C major, Op. 17, for pianoforte alone (Schumann)—Mme Schumann.

PART II.—Chaconne, in D minor, for violin alone (Bach)—Herr Joachim; Song, "On every tree that blossoms" (Schubert)—Miss Spenser Jones; Trio, in C minor, Op. 9, No. 3, for violin, viola and violoncello (Beethoven)—MM. Joachim, Straus, and Piatti.

Accompanist—Mr ZERBINI.

SATURDAY AFTERNOON, MARCH 4, 1882,

At Three o'clock precisely.

Programme.

Quintet, in C major, Op. 29, for two violins, two violas, and violoncello (Beethoven)—MM. Joachim, L. Ries, Straus, Zerbin, and Piatti; Song, "Love in her eyes" (Handel)—Mr Harper Kearton; Presto, Pastorale, and Scherzo, for pianoforte alone (Scriabin)—Miss Agnes Zimmermann; Duo Concertante, in A minor, Op. 67, No. 1, for two violins (Spohr)—MM. Joachim and Straus; Song, "The Centurion's Song" (J. F. Bridge)—Mr Harper Kearton; Trio, in D minor, Op. 63, for pianoforte, violin, and violoncello (Schumann)—Miss Agnes Zimmermann, MM. Joachim and Piatti.

Accompanist—Mr ZERBINI.

DEATHS.

On Friday, Feb. 24th, at 31, Great Cumberland Place, Hyde Park, ELIZABETH, the dearly-beloved wife of CHARLES BENTLEY BINGLEY, of Stanhope Park, Greenford (formerly of Regent Street), aged 62 years.

On March 1st, at 8, Marlborough Place, St John's Wood, ALICE, the dearly beloved wife of JOHN FRANCIS BARNETT, aged 28.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MARCH 4, 1882.

MUSIC IN EGYPT.

We copy the subjoined from the *Egyptian Gazette* (Alexandria, Feb. 8th):—

"We (the Alexandria Musical Society) are requested to remind performing members of the above Society that the last three Practices for the forthcoming Concert, which is to take place on Friday the 17th inst. are to be held in the Salle Storari as follows:—

'Saturday the 11th inst. with full choir and orchestra at 2.30 p.m.

'Tuesday the 14th inst. with full choir and piano at 5 p.m.

'Thursday the 16th inst., General Rehearsal with full choir and orchestra, at 2.30 p.m.'

"We understand that Mr Arthur Sullivan, the celebrated English composer, has signified his intention of being present at the Concert, and that the Conductor of the Society has offered his *bâton* to the eminent composer and conductor for this occasion. We believe that there is every probability of the offer being accepted."

[It has been accepted. The programme comprises Mozart's Twelfth Mass, and a large selection from Handel's *Messiah*. Well done, Egypt! Well done, Arthur Sullivan! Let our countrymen

win the ear of the young Khedive, and the rule of the Pharaohs will come back. Arthur will be Prime Minister, transmitting corn and wine to his famished countrymen at home, in the shape of AN EGYPTIAN SYMPHONY. This will be looked for at his hands; for no musician is more impressionable than he. *Be cheem! On my eyes be it!—Otto Beard.*]

A Prompt Decision.



(Behind the curtain at Her Majesty's.)

MANAGER (impetuously).—Lyll!

MR C. LYALL.—"I am here," as Fechter used to say in a drama which Balfe afterwards set to music for Louisa Pyne and Harrison and —

MANAGER (furiously).—Bother all that! I heard "Hungaria" last night.

MR C. LYALL.—And your impression?

MANAGER.—My impression was that it would be advisable to put off Cellini.

MR C. LYALL.—Ben trovato!

MANAGER.—No.—Benvenuto.

(To the Editor of the "Musical World.")

DEAR SIR,—In your issue of December 31st, 1881, I find an article from your New York correspondent criticizing my way of doing business this season, and, at the same time, reflecting on the reputation of the artists of my company. It is evident from the article in question that your correspondent is either wilfully malicious or has been misinformed. My company consists of some of the best artists known on the Italian stage, amongst whom I may mention Mdle Leslino, Mdme Prasini, Signori Giannini, Lazzarini, Perugini, Ciapini, Sweet, Mancini, and Carboni; with all of whom Mdme Gerster has expressed herself perfectly satisfied, and all of whom have been accepted by the New Orleans public, one of the most fastidious in America. I pay them as good salaries as any manager in the world is willing to give them—salaries for which they themselves have stipulated, and which by no means are what your correspondent seems fit to call starvation prices. I have never played, nor will play, opera in barns, but always give my performances in the best theatres obtainable, and my prices of admission range from 3 to 50 dols.—the usual prices charged in this country for Italian opera. Finally, I give seven performances a week, and not four only, as your correspondent also erroneously remarks.

You will therefore observe that your correspondent has grossly abused me and my company, and I would beg you that, in justice to myself and to them, you would kindly publish this letter, and oblige yours truly,

MAX STRAKOSCH.

New Orleans, La., February 8th, 1882.

THE *Morning Post* informs us that Mario is in London with his married daughter, Mrs. Pearce. "He has," says our contemporary, "been going a round of the London theatres, and experienced a cordial reception from some old friends by whom he was recognized at the Savoy one evening last week. He looks hale and hearty." [Strange I should not have come across, or encountered him.—Dr. Blügel.]

from Hungaria.



FUGITIVE.—Mille bombes de bombes! Suprastic!

Symphonic Poem.



MAJOR WHALE (groaning).—Oh! Oh! Oh! When will Dr Sprat arrive?

DR SPRAT.—Here I am. What's the matter with you now?

MAJOR WHALE.—I've been to the Philharmonic and heard "Hungaria." Oh! Oh!

DR SPRAT.—I warned you of it. Here swallow this poemetic.

MAJOR WHALE.—Oh! (swallows poemetic, and, feeling revived, unconsciously swallows Dr Sprat.) Oh! I am much better. Thank ye, Doctor. I'll have no more Hungaria.

CONCERTS.

CRYSTAL PALACE SATURDAY CONCERTS.—The attendance at the Palace on Saturday, Feb. 25th, was very large, drawn by the two-fold attraction of light and music; and perhaps there was a third, royalty, for the Duke and Duchess of Edinburgh honoured the "International Electric Exhibition" by their presence on that afternoon. The nave and transepts were illuminated with wonderful brilliancy. Monster lamps, hung on high, threw out searching rays far and wide, while below tiny beams, struggling through ferns and flowers, were seen to shed a mild radiance upon the glass and china of a dining table. The place and the day seemed dedicated to Apollo, the god of light and music. The ancient heathen myth, uniting the two attributes in one deity, was not, after all, very far wrong, for does not modern science support the notion? Tyndale, in his lectures, published under the title "Fragments of Science," labours to prove that light and sound are identical in origin, both being caused by vibrations of molecules. As far, however, as the ordinary concert attendant was concerned, the eighty good players in the orchestra were the only agents recognized in the manufacture

of sweet sounds. Beethoven's overture, *Leonora*, No. 2, opened the concert on Saturday, and renewed the delight former hearings had given. Amongst the few things in life that weary not by familiarity must be placed the music of that great man. It seems to give ability to appreciate as well as the materials for enjoyment. The overture, played in perfection, operated upon the ear as a flash of lightning upon the eye; it took some time before the sense could regain its accuracy of perception. The symphony was Spohr's *Power (or Consecration) of Sound*, which had not been performed at the Palace since 1875. How much the melancholy Jaques would have enjoyed the entrances and exits of the many strains whilst wandering in the forest of Arden! He would have thought, in the *allegro* of the first movement, that the birds had been granted a fresh music master, enabling them thus to combine their varied notes and trills into such embracing concord. In listening to the cradle song he could scarcely have kept from rocking himself to and fro in sympathy with the strains lulling the "mewling and puking infant;" nor, grave as he pretended to be, would his feet have kept still when the dance of the "whining school boy" struck up holiday pleasures. Doubtless resentment would have flashed from the fantastic pessimist as the violoncello sobbed out the "woeful ballad." Where would he have been, however, when the martial music thundered along in barbaric splendour? Surely the cynical laugh would have changed into a cry of ecstasy, and, like a truant school-boy, he would have marched away alongside the troops to the beat and measure of drum, trumpet, and fife, giving himself up for the moment to the delirium of heroic strains. And when, in the *larghetto*, the sighs and wailings of mourners were heard mingling with the dirge of choir, then poor Jaques would have felt the utter desolation of the final stage of "this strange eventful story." It need hardly be said that the entire symphony was, under the able direction of Mr Manns, interpreted most admirably. Without

being guilty of presumption it may be hinted that the beginning and ending of the symphony are felt to be not altogether satisfactory. The logic of the untutored mind will not receive the idea that music can be employed to depict the "silence of Nature before the birth of sound;" and in the *finale* the gloom of the grave calls for a glimpse, at least, of its sequel—the effulgence and harmony of heaven. The *andante* and *finale* from a concerto for violoncello and orchestra, in D minor, Op. 26 (MS.), by Signor Piatti, afforded Herr Hausmann a good opportunity of showing his dexterity, fine tone, and breadth of phrasing, making thereby a favourable impression, afterwards confirmed by renderings of solos by Schumann and Fitzenhagen. Madame Patey, in excellent voice, introduced to the palace audience a recitative and air, "Why is thy countenance sad," from a sacred cantata by

J. Caldicott, brought out at the recent Worcester Festival. The melodious excerpt, well sung, procured the artist a unanimous recall. Brahms' *Academic Festival Overture* concluded the concert.—PENCERDD GWFFYN.

CLERKENWELL POPULAR BALLAD CONCERTS.—In our last impression we alluded to the attractions of the concert given on Monday evening, February 20th. It was successful in every way. The appearance of Lady Colin Campbell excited great interest, and her singing of Salaman's "I arise from dreams of thee," and Gounod's "O that we two were maying," afforded delight. Her beautiful contralto voice and cultivated method did justice to the compositions, and secured the applause of the audience. Miss Wigan also pleased greatly by her rendering of Gounod's "Worker," and (in the place of Miss Lawson), the "Serenade" by the same composer. An important feature of the concert was the introduction of several songs with clarinet and violoncello *obbligati*, the performers being Mr Lazarus and Mr Vollmar. The tenor vocalist was Mr Lake, the barytone being Mr Isidore de Lara. Mr W. Henry Thomas proved again an able conductor.

A VERY enjoyable *reunion* was held in the London Art Galleries on Tuesday evening, the 28th ult., under the auspices of the Robert Burns' Club. The following was the concert programme, given under the leadership of Mr Sinclair Dunn:—"When the tide comes in" (Barnby), sung by Miss Delia Harris; "Behind yon hills" (Burns), by Mr Sinclair Dunn; "The Yeoman's Wedding" (Poniatowski); Quartet, "Ye banks and braes" (Burns)—arranged by S. Dunn—Miss Hall, —, Messrs Dunn and Grimshaw; "And ye shall walk in silk attire," Miss Ella Hall; "My darling of old" (Diehl), Mr Sinclair Dunn. The accompanist was Mr W. G. Wood.

THE students of Mr M. H. St John Robinson's Musical Academy gave their first concert this season at the Principal's residence, Blomfield Crescent, Westbourne Terrace, on Thursday evening, Feb. 9th, when a long and yet agreeable programme was gone through with more or less effect. Among the pianists who "came to the fore" were Miss Marie Power, Mme Matilde Dembowsky, and Mr Sumpter, who respectively played Wollenhaupt's "Caprice Erien," a Scherzo by Chopin, Mendelssohn's "Rondo Capriccioso," &c. Among the singers the most effect was made by Miss Keble in Wellington Guernsey's "Beacon," Miss Constance Richards in Schubert's "Adieu," Miss Jessie Cobb in Holmes' "Fisher Lad," and Miss Swinnerton in Sir Robert Stewart's "We two passed by." The concert, which was ably conducted by Mr St John Robinson, concluded with the National Anthem. The rooms were fully and fashionably attended.

KENSINGTON POPULAR CONCERTS.—The eighth of these concerts was given on Tuesday evening at the New Town Hall, and the audience was considerable; those who availed themselves of the "twopenny" and "sixpenny" tariff being, as usual, the most enthusiastic. This was as it should be, inasmuch as the indications it gave of musical susceptibility among a class to whom such names as Mendelssohn, Mozart, Chopin, and Bach, could hardly be supposed to interest, speaks well for the instinct which it has been the province of these meetings to stimulate and instruct. This concert was the last of the present series, and it can but be hoped that the efforts of Mr Ridley Prentice, aided as they have been by the influential countenance and the valuable amateur services afforded him, have not been without the moral and humanizing reward anticipated. Of the financial results of the concerts now terminated, we know nothing, but the attendance in the reserved section of the room when we have been present certainly suggests that there has been substance as well as sentiment in the patronage of the undertaking. The leading features of the programme of Tuesday were Mr Geaussen's choir (some thirty in number), the singing of Miss Marian McKenzie, and the pianoforte, violin, and violoncello playing of Mr Ridley Prentice, Mr Burnett, and M. Libotton. The choir was heard to attractive advantage in Mendelssohn's grand psalm, "Judge me, O God," Gounod's "Ave verum," part-songs by Henry Smart and Leslie, and other works. Miss McKenzie, in spite of a semi-comic apology made for her on the grounds of indisposition, sang Barnby's charming ballad, "When the tide comes in," Pissuti's duet, "Venezia" (with Mr Robertson), and the piquant song, "Peggy and Robin," in her own popular manner; and Mr Ridley Prentice, in Mozart's quartet in G minor, evinced his customary ability and intelligence as an exponent of music in one of its most beautiful forms. Nor should Mr Burnett remain unmentioned as his coadjutor in the violin part of the quartet, in which, as well as in Bach's "Gavotte" (from the Suite in D), he displayed much superior accomplishment. Songs by Mr Robertson and a pianoforte solo by Mr Fuller Maitland were among the remaining incidents of the programme, which, it will be seen, was full of good and varied matter.—H.

ATHENEUM, CAMDEN TOWN.—The sixth annual concert of the Athenaeum Amateur Orchestral Society took place at this hall on Wednesday evening, 1st inst., and, notwithstanding the inclement state of the weather, the room was well filled. A somewhat classical programme was provided, with which the audience were evidently well pleased. The vocalists were Mr Lance Calkin and Miss Damian, who sang Cowen's ballad "Regret," and "Good-bye," by Teet, this last with such feeling and expression that an "encore" was the result. The orchestra of about forty members performed the overture to *Zauberflöte*, Schubert's unfinished symphony in B minor, *adagio* from Mendelssohn's Scotch Symphony, &c., also the accompaniment to Mozart's pianoforte concerto in D minor, the solo instrument being ably undertaken by Mr F. Manby. Doppler's duet for flute and oboe, played by Messrs J. Rooke and Varniss, was well received. Great praise is due to the accompanist and conductor, Mr David Beardwell, for the energy and pains taken in training the members to such a state of efficiency. W. A. J.

A concert was given in the Town Hall, Kilburn, on Monday evening, Feb. 20, in aid of the church expenses fund of St Paul's. Miss Edith Kelly (amateur), a pupil of Mr Sydney Smith, began the concert by playing, with taste and ability, Wollenhaupt's "Marche heroïque." Mr Sydney Smith also gave his valuable assistance playing for the first time his two new pieces, "Speranza," and "Nonchalance," with which the audience were so pleased that Mr Sydney Smith was compelled to return to the platform, when he favoured his audience with a charming little gavotte of his own composition. Mr Smith afterwards delighted his hearers by playing two of his most popular pieces, "Rhapsodie," and "Marche Militaire," ("En Route"). The audience had also the pleasure of hearing Mr Oberthur play some of his admired compositions for the harp,

including his "Clouds and Sunshine," his "Cascade," and his fantasia on *Martha*. Among the vocal successes were those of Miss Catherine Penna in the waltz song from Gounod's *Romeo et Juliet*, Miss Helen Meason in Stephen Adams' "Children of the City," and Mr Trelawny Cobham in "Tom Bowling." The concert concluded with the late Sir Henry Bishop's trio, "Maiden fair," sung by Miss Catherine Penna, Messrs Trelawny Cobham and May. We hear that, besides his valuable services, Mr Sydney Smith has contributed handsomely to the Church Fund.

PROVINCIAL.

EDINBURGH.—On Thursday, Feb. 23, being the 197th anniversary of Handel's birth, the first portion of Sir Herbert Oakeley's programme was appropriately filled by selections from the great master's works. The organ and platform were decorated with evergreens, and seventy-two volumes, all full scores, of Handel's works, crowned with laurel, were exhibited, giving some idea of the astonishing number of compositions which were produced by the "Saxon giant." A *fac-simile* copy of the autograph of the original score of *The Messiah*, photographed by permission of her Majesty from the copy at Buckingham Palace, was also shown. The three selected choruses were admirable specimens of Handel's genius. The "Nightingale" chorus (which was loudly encoored) was followed by the "Hailstone," and both contrasted effectively with the third—"Then round about the starry throne." The Professor's song, "The Troubadour," was brilliantly given, and was very heartily re-demanded. The classroom was crowded, and amongst the general audience were Lady E. Carnegie and Hon. E. Elphinstone, Lady Louisa and Miss Wardlaw Ramsay, the Hon. Mrs Montgomery and the Dean of Edinburgh, Lady Stewart of Murthly, &c.—*Edinburgh Courant*.

LEEDS.—The Free Organ Concerts are to be resumed this (Saturday) evening, at the Town Hall, when the following compositions will be played by Dr Spark (organist to the corporation):—Grand Marche Cortège, *Irene*, (Gounod); Andante, F major, from the Sonata in C major, No. 7 (Mozart); Two Bourées, B minor and G major (J. S. Bach); Recit and Air, "Orynthia, my beloved" ("The Pilgrim of Love") (Bishop); Fantasia and Variations on Mendelssohn's popular *Volkstied* (George Hepworth); and Organ Sonata, D major (Lemmens). These concerts appear to be thoroughly appreciated by thousands of the lovers of organ music who abound in Leeds.

NEWCASTLE-ON-TYNE.—The last concert of the season promoted by the Chamber Society was given on Tuesday night, Feb. 14. The artists were Messrs Carrodus, Nicholson, Doyle, and Howell. Mr Carrodus, a pupil of Molique, and the most distinguished English violinist at the present time, is a great favourite in this town; his coadjutors are also artists of high rank, their quartet playing was therefore one of those rare musical treats not easily to be forgotten by people who can appreciate perfection in music. The programme included Beethoven's quartet in C minor, Op. 18; the andante in G, and scherzo in E major, from Mendelssohn's quartet, Op. 44, and Haydn's quartet, in G, No. 82. This quartet was performed at the first "Popular Chamber Concert" given this season. All those who have frequented these concerts, where artists of reputation have been performing the best works of the old composers, will no doubt look forward eagerly to another season, when they will be resumed. It would be well if chamber concerts were more supported by various grades of society, on account of their beneficial influence in educating the popular taste for abstract music of the highest order. A feature in the programme was Mr Carrodus's fine rendering of the *adagio* from Spohr's ninth violin concerto. No composer ever knew better than Spohr how to write for an instrument of which he was himself such a consummate master.

SHEFFIELD.—Messrs. Peck and Wainwright's "Saturday Popular Concert" came off on February the 25th, at the Albert Hall. The programme consisted of instrumental music only, comprising organ solos by the best writers, played by Miss Anna Vogt (pupil of the Rev. Scotson Clarke), the performances of a small but efficient orchestra, and of Mr. John Cheshire on the harp. Mr. Cheshire gave several compositions of his own, and was re-called three times after his second solo. The interest of the programme was so well sustained throughout, that the omission of a "vocal star" was as prudent as it was to dispense with inferior singers, of which there is a surfeit just now; thanks to the daily growing facilities amateurs have of obtaining a "so-called" musical education, and to the frequent opportunities for public display. This public amateur element is, I humbly think, much to be deprecated.—A. B.

STOCKTON.—The first of two dramatic and musical entertainments was given in the Exchange Hall, on Thursday evening, Feb. 16th. The attraction of two distinguished amateurs, Lady Monckton and

Sir Charles Young, was powerful enough to bring together a very large and brilliant assembly. The entertainment commenced with a solo on the pianoforte by Mlle Felicia de Bunsen, and a violoncello solo by H. Hollmann, each of whom showed perfect mastery of their respective instruments, and at once won the warm approbation of their audience. The dramatic sketch which followed—the composition of Sir Charles Young—was entitled *Yellow Roses*. The conception and working out of the sketch is exceedingly clever, and the fine acting of Lady Monckton and Sir Charles Young lent an additional interest to it. Mrs Hutchinson, of the Monday Popular Concerts, took the place of Victoria de Bunsen (who, we regret to learn, has been laid up for some time by a severe illness but is now recovering). She possesses a rich and beautifully clear voice, sang several times, and each time was honoured by an encore.

DEVIZES.—Mr. Millington gave his subscription concert here on February 20th, and at Trowbridge on the 21st. The vocalists were Misses Gwynne (Guildhall School of Music) and Myers. Messrs. Millington were respectively the pianist and violinist, and Mr. John Cheshire solo harpist. The programmes were attractive and the attendance unusually good.

More Persuasion.



MISS KENSINGTON SOUTH.—Come live with me and be my love.

MR TENTERDEN HANOVER.—No-a, no-a, I can't.

MISS KENSINGTON SOUTH.—Why not?

MR TENTERDEN HANOVER.—You live too far off. Besides, I'm a member of the Arts Club, and H.R.H. is coming to dine with us.

MISS KENSINGTON SOUTH.—Oh treachery! Next door to the "R.A.M."—What after, I wonder! (*Loosens her gripe on Mr Hanover and returns in an omnibus.*)

MISS KENSINGTON SOUTH (*in omnibus*).—Never mind, we've got 10,000.

LONDON BALLAD CONCERTS.

The twelfth of Mr John Boosey's Ballad Concerts at St James's Hall took place on Wednesday evening, and was fully attended. The singers were Misses Mary Davies and Carlotta Elliot, Mmes Trebelli and Antoinette Sterling, Messrs Edward Lloyd, Frank Boyle, Signor Foli, and Mr Santley, together with The South London Choral Association, under the direction of Mr L.C. Venables. The successful songs were an old song "The Clear Cavalier," Bucalossi's "Storming the Breach," and Edward Loder's "Brave old oak," sung by Signor Foli (encored); an old song "The leather Bottel" (encored, and "The Barkshire Tragedy" substituted), "The Friar of Orders Gray," and Villiers Stanford's "New Cavaliers' Song," sung by Mr Santley; Goring Thomas's serenade, "The keen stars were twinkling," Alexander Lee's "Soldier's Tear," (encored, and Balfe's "Come into the garden, Maud" substituted), together with "Sally in our Alley" (encored), sung by Mr Edward Lloyd; Louis Diehl's "My darling of old," sung by Mr Frank Boyle (encored); Sullivan's "Looking Back," Meyerbeer's canzonetta, from *Dinorah*, "Fanciulle che il core," and Offenbach's *bolero*, from *Les Bavares*, "C'est L'Espagne," sung by Mde Trebelli; Cowen's "Never Again," Molloy's "Darby and Joan," sung by Mde Antoinette Sterling; and "The Ash

Grove," sung in the Welsh language by Miss Mary Davies. The South London Choral Society gave some of the most popular part-songs, and Mr Sidney Naylor was the accompanist. The concert altogether gave general satisfaction. The last concert but two of the present series is announced for next Wednesday evening.

—o—

WALTER MACFARREN'S ORCHESTRAL CONCERTS.

The present musical season will be memorable for its wealth of orchestral concerts. Presently they will come thick and fast, in numbers embarrassing to the public, and, perhaps, inconvenient to themselves; wherefore, it may be, those are best off which put in an appearance early. In such a case we may congratulate Mr Walter Macfarren, the first of whose three performances took place in St James's Hall on Saturday evening, and was attended by a very large concourse of professors and amateurs, all eager to show their sympathy with a musician for whom personal qualities and artistic skill have won general favour. As far as can be gathered from the programmes already published, Mr Walter Macfarren leaves to others the task of bringing forward works belonging to what their admirers, with amusing assumption, call the "advanced school." Apart from a few of his own compositions—which will certainly betray no affinity with the school in question—he confines himself to the music of the great classical masters. Than this English amateurs ask nothing better. A concert-room where such music is to be heard affords them a rallying point, and a place where they can steady themselves against the advances of a pernicious propaganda that, with its unabashed sensuousness, tempts them as Venus tempted Tannhäuser.

The acknowledged masterpieces in Saturday's programme comprised the overtures to *Oberon* and *Die Zauberflöte*, Mendelssohn's Violin Concerto, and Beethoven's Symphony in C minor. Our business obviously lies, not so much with these happily familiar and treasured works, as with their performance, which was generally of a superior character. Mr Walter Macfarren has engaged a superb orchestra of seventy players, nearly all of them English by birth or adoption. In this number are included Messrs Sainton (*chef d'attaque*), Burnett, Viotti Collins, Nicholson, Doyle, E. Howell, White, Svendsen, Barrett, Horton, Lazarus, Wootton, Mann, Harper, and Hughes, to the mention of whose names nothing need be added. We may say, however, that the violins are particularly brilliant, and more effective than a much larger number is often found to be. Here we have one advantage resulting from the engagement of Englishmen, who, as a rule, work with good tools. In Mendelssohn's Concerto the solo instrument was played with astonishing *verve* by M. Sainton, whose exertions on the previous day as conductor of the Sacred Harmonic Society were not the best conceivable preparation for such a task. It is always interesting to hear a work of this kind performed by M. Sainton, whose temperament colours all he does, and who could not by any possibility proffer a coldly correct, cut-and-dried version, modelled in the school of Mrs General, of "prunes and prism" fame. His performance was distinctly individual; brilliant and impulsive, yet tender and, above all, sympathetic to the point of extreme delicacy of sympathy. This gave the always charming work a new attraction—such an attraction as, in one form or another, is never wanting when a true artist, and not a mere executive machine, holds the instrument. M. Sainton was received with hearty applause and recalled with enthusiasm.

The programme contained two novelties from the pen of the concert-giver, namely, the "Concertstück," for pianoforte and orchestra, dedicated to Miss Kuhe, and played by her at Brighton in February, 1881, and the overture to Shakspeare's *King Henry V.*, composed for the Norwich Festival of last year. Mr Walter Macfarren is happy in the Concertstück, the interest of which, beginning with the first bar, ends only with the last. Its principal movement, led up to by an introduction in freer style, is observant of the ordinary form; but this does not hinder the composer from making large use of opportunities afforded by the nature of the means employed. The movement, however, carefully avoids diffuseness; and to the consequent variety is due much of the strength with which it holds attention. Perhaps the two principal themes lack sufficient contrast; but so agreeable is their melodic character and so gracious their treatment that no one will seriously urge this objection. The solo part was played by Miss Margaret Gyde, pupil of Mr Macfarren at the Royal Academy of Music. Miss Gyde made a promising first appearance, although she felt the responsibility of a *débutante*. She played with correctness and taste, showed ample command of the key-board, and manifested the intelligence which is the *sine quâ non* of an artist. The young lady was loudly applauded and re-called at the close of her task. The prelude to *King Henry V.* having been fully noticed in these columns on the occasion of its production at

Norwich, it will suffice now to say that Mr Macfarren's work confirmed the favourable impression made in the first instance. It is a bright, pleasing, and musically overtone, not to be heard without admiration for itself and respect for its author. The vocalists were Miss Mary Davies and Mr Santley, each of whom—need it be said?—was very successful; the lady in "I rejoice in my youth" (*St John the Baptist*) and Spohr's "Rose, softly blooming," the gentleman in "Non più andrai" and "O ruddier than the cherry"—piccolo obbligato capably played by Mr Barrett. Mr Walter Macfarren, conducting throughout from memory, showed high qualifications for his important post, amongst others clearness, decision, and untiring watchfulness.—D. T.

—o—
(To the Editor of the "Musical World.")

SIR,—The *Daily News* of the 24th inst. gave an interesting sketch of the public career of the late Dowager Countess of Essex. May I supplement that with two or three facts which, if they furnish not a slight proof that voice and musical ability run in families, may not be without interest to your readers. The elder sister of the "more famous" Miss Stephens, afterwards Mrs John Smith (referred to in the sketch), made her debut as Mandane in Dr Arne's opera, *Artaxerxes* (that being the character in which most of Tom Welch's pupils made their first appearance), and a brilliant success her debut was. She was a public singer for little more than a year, for she married and retired from the profession; but during the short period that she practised as a vocalist she often had the honour of singing duets with the Prince of Wales, afterwards George IV. She became the mother of two sons and three daughters (all now dead, save one), who were musicians or singers. Some of your readers will remember the great success achieved at the St James's Theatre when the celebrated John Braham, its builder and owner, was also its manager, by the Misses Smith, who became the most popular, as well as the most perfect (if we allow perfection to admit of degrees), duet-singers of the day. For reasons I need not refer to they left London for Edinburgh and Glasgow, where they remained for some years. In Scotland and also in Ireland the echoes of their very great popularity have hardly yet ceased to resound. To one of these young ladies at the St James's Theatre Mr Braham (who had sung in all the great opera-houses in Italy) said, "Of all the beautiful voices I ever heard in my life, not one was comparable with that of your aunt; it was like a beautiful instrument—once heard, never forgotten." This niece was the god-daughter of the celebrated vocalist and the mother of a soprano singer now before the people, alike remarkable for her ability to sing the most difficult music *a prima vista*.—I am, Sir, faithfully yours,

Feb. 27, 1882.

FREDERIC PENNA.

WORDS FOR MUSIC.*

I whispered my love to the driving clouds,
Drifting away to the sea,
But a sorrowful wind encompassed it round,
And wafted it back to me;
And ever, forever the sad wind sighs:—
Take thy love to thy heart again,
For the driving clouds beyond the sea,
Would breathe it to her in vain.
For the driving clouds, &c.

I whispered my love to the moaning wave,
As it restlessly broke on the shore;
But swiftly an echo murmured it back
To my heart forever—more;
And my soul is full of a love that is vain!
Of a love that will live till death!
For the love of a man is the love of a life,
And speaks in his dying breath.
For the love of a man, &c.

* Copyright.

HERBERT J. MELVILLE.

MME SCHUMANN has arrived, and will appear at the Popular Concert of Monday evening.

A new overture, by Mr F. Corder, is promised for the third Philharmonic Concert, as well as Brahms' "Choral Ode," *Nänie* (for the first time in England).

MILAN.—Massenet's *Hérodiade* has been produced at the Scala, for which it was expressly written. Its success is reported as very decided. Three pieces were encored and there were some twenty calls. M. Massenet was present with his librettist, M. Paul Milliet. (Two hundred calls.—Dr Stinger.)

INTERESTING SALE IN PARIS.

A short time since the musical works belonging to the late Léon Escudier were offered for sale by Maître Cherrier, notary. Nearly all the publishers of the capital, as well as several composers and artists, were present. The whole stock was estimated at 530,000 francs, but many of the works were not sold, as the prices were considered too high, but, having been fixed by the Court, could not be lowered. They will be offered again when the upset prices have been legally altered. The sale embraced the plates, the copies in stock, and the French copyright. The score of *Rigoletto*, put up at 54,000 francs, was knocked down to M. Léon Grus for 62,000, while *La Traviata* was purchased for 72,000 by M. Benoit. MM. Choudens bought for about 40,000 francs a number of Verdi's scores, including *Giovanna d'Arco*, *Attila*, *Aroldo*, *I due Foscari*, *Luisa Miller*, *Macbeth*, *I Masnadieri*, *Alzira*, *La Battaglia di Legnano*, *Il Fin' o Stanislas*, and *Stiffelio*; MM. Heugel, Verdi's *Ballo in Maschera*, and M. Leo Delibes *Le Roi l'a dit*; M. Lemoine, Bazin's *Maitre Pathelin*; and M. Bathlot, Grisar's *Bon soir*, *Monsieur Pantalon*, as well as Offenbach's *Bataclan*. Arban's *Méthode de Piston* fetched 32,000 francs.

Among the works not sold were Verdi's *Aida* (upset price, 90,500 francs), and *Requiem Mass* (5,500); four scores by M. Ambroise Thomas—*Le Caid*, *Le Songe d'une Nuit d'Été*, *La Tonelli*, and *Raymond ou le Secret de la Reine* (37,000 francs); Verdi's *Don Carlos*, *Ernani*, *La Forza del Destino*, *Les Vêpres Siciliennes*, and *Jérusalem*; Auber's *Gustave III*, *Premier Jour de Bonheur*, *Récès d'Amour*, *La Fiancée du Roi de Garbe*; Halévy's *Magicienne*; Donizetti's *Dom Sebastian*; the Brothers Ricci's *Crispino e la Comare* and *Una Folia a Roma*; Prince Poniatowski's *Pierre de Medici*, &c.

—o— VIENNA.

(Correspondence.)

Referring to the revival of Gluck's *Orpheus* at the Imperial Opera-house, the papers give some interesting facts connected with the composer's career in this capital. The "Court Theatre in the Ball House" was opened on the 14th May, 1748, with his opera *Semiramis*, for which he received the sum of 412 florins. After the German actors returned in 1763 to the Kärntnerthor Theater, French comedy alternated at the Burgtheater with Italian opera. His *Orfeo ed Euridice* was performed there for the first time in 1764; his *Alceste*, in 1765; and his *Paride ed Helena*, in 1772. The Burgtheater was leased to Afflisis and Gluck as managers (deed of partnership, 11th October, 1769). The debts of the undertaking amounted to 110,000 florins. In a letter to Prince Kaunitz, Gluck complains bitterly of the losses he had suffered through Afflisis. He says that nearly the entire fortune of himself and his wife had been "sacrificed" ("Zugbrockt"), and that his wife's health was ruined in consequence. On the 26th July, 1780, a new operetta from his pen, *Die Pilgrime von Mekka*, and on the 23rd October, 1781, his *Iphigenie auf Tauris* were given for the first time in Vienna, the latter being repeated on the 30th October, at a "free performance."

FROM a statistical return we learn that in 1880 the Grand Opera, Paris, took 3,087,414 francs; the Théâtre-Français, 1,863,644; the Châtelet, 1,591,523; the Opéra-Comique, 1,396,968; the Hippodrome, 1,201,802; the Porte Saint Martin, 1,133,739; the Variétés, 1,120,604; the Folies Bergère, 968,233; the Cirque Franconi, 845,107; the Renaissance, 803,541; the Vaudeville, 802,364. Then came the Gaité, the Palais Royal, the Folies Dramatiques, and the Nouveautés, which took above 700,000 francs each; the Gymnase, 590,000; the Ambigu, 521,000; the Odéon, 473,410; the Château-d'Eau, 308,414; the Bouffes, 386,363; the Nations, 324,943; the Cirque Ferdinand, 193,773; the Fantaisies Parisiennes, 197,152; Cluny, the Panorama, the Theatres of Belleville, the Batignolles, Grenelle, the Gobelins, and Montmartre, above 100,000 each. Finally, the receipts were less than the above at each of the following theatres: Tour d'Auvergne, Athénée, the Villette, Montparnasse, the Folies Marigny, Déjazet, and Des Arts. In 1880, Paris spent 22,614,018 francs on theatrical amusements.

Mme Trebelli and M. Musin's tour on the continent commences on March the 7th at Nice, from whence they proceed on the 17th to Stuttgart. On the 20th they will be at Dresden, on the 22nd they are due at Cologne, and on April 2nd at Paris, where M. Musin will appear at M. Broustet's grand concerts in the Champs Elysees.

WAIFS.

At the third Philharmonic Concert (next Thursday) Herr Joachim will play—let us hope his own Hungarian Concerto.

In the absence of Herr Strauss, the post of leading violin in the first and second Philharmonic Concerts was held by that intelligent and experienced artist, Herr Wiener.

We understand that Professor F. F. Rogers, of Malvern, is at present engaged on a sacred cantata, entitled *Deborah*; Mr J. Stewart a frequent contributor to these columns, having supplied the libretto.

Bizet's *Carmen* has been given at Carlsruhe.

Sarasate, the Spanish violinist, is giving concerts in Vienna.

Mdme Gerster will sing this month in Italian opera at Chicago.

Artôt Padilla and her husband have been giving concerts at Tilsit.

August Wilhelmj was giving concerts a short time since in New Zealand.

A new Vocal Association, the Orphéon français, has been founded at Santiago.

The father of Bilbaut-Vauchelet, of the Paris Opéra-Comique, died recently.

Bianca Bianchi has met with a flattering reception at the Teatro Reggio, Turin.

A new musical society, the Nuevo Liceo, has been founded at Valencia, Spain.

Amalie Stahl, formerly of the Imperial Operahouse, Vienna, is engaged at the Milan Scala.

Mdlle Donadio will shortly appear at Genoa as Ophelia in Ambroise Thomas's *Hamlet*.

Theresa Singer has been singing at Palermo. She is engaged for next winter at St Petersburg.

The subscriptions for the re-erection of the Teatro Comunale, Trieste, already exceed 200,000 florins.

Emile Fournier, horn player and director of several vocal associations, has died in Lyons, aged forty-four.

A director of the Istituto Musicale Rossini, Pesaro, has at length been chosen; Carlo Pedrotti is the person.

The 2nd September next will be the centenary of the opening of the Stadttheater, Frankfort-on-the-Maine.

Anton Rubinstein's *Damon* was to be performed, under the composer's direction, on the 1st inst. in Cologne.

The death of M. Alfred Jaell, the pianist, is announced as having taken place, suddenly, in Paris on Tuesday last.

Emil Scaria, of the Imperial Operahouse, Vienna, has sung three nights at the Stadttheater, Frankfort-on-the-Maine.

Jenö Hubay has been appointed to succeed Vieuxtemps as Professor of the Violin in the Brussels Conservatory.

Ambroise Thomas' *Hamlet*, with Bianca Donadio as Ophelia, has been performed sixteen times at the San Carlo, Naples.

The Common Council of Marseilles have voted the Theatre, by twenty-one votes against five, a grant of 250,000 francs.

Anton Rubinstein has completed the music of a ballet and is far advanced with that of a comic opera, *Madame Don Quixote*.

El Numero fatal, buffo opera, music by Mangiagalli, has been tolerably successful at the Teatro de las Variedades, Madrid.

Hans von Bülow has given a concert in Pressburg, and handed over all the proceeds towards erecting a monument to Hummel.

Anton Rubinstein's Symphony in G minor was performed, under Rheinthal's direction, at the fifth Subscription Concert, Bremen.

A one-act comic opera, words by Clément Michaels, music by M. Van Syngel, is to be produced at the Théâtre de la Monnaie, Brussels.

Capoul intends making a second trip to America. He will, however, previously visit Nice, and then undertake a tour in Spain and Portugal.

Anton Rubinstein's Symphony in G minor was performed, under the direction of Herr Lüstner, at the eighth Curhaus-Concert, Wiesbaden.

The fiftieth anniversary of its foundation, on the 13th February, 1832, was recently celebrated at the Brussels Conservatory by a special concert.

The *Persai* of Æschylus, with music by C. B. (Duke Ernest of Saxe-Meiningen), has been performed at the concert of the Academic Vocal Association, Jena.

We regret to announce the death, on Wednesday last, of the wife of Mr John Francis Barnett, a lady highly esteemed by all who had the pleasure of her acquaintance.

Le Capitaine Noir, three-act comic opera, book by M. Gustave Lagye, music by M. Joseph Mertens, has been successfully produced at the Theatre Royal, the Hague.

Franz Teweke has retired from the management of the Carl-Theater, Vienna, and will be succeeded by Steiner. Meanwhile, the Theatre is carried on by the company.

New York soon hopes, says *Kunkel's Musical Review*, to have in the Wood College of Music an institution that will rival, if not surpass, the College of Music, Cincinnati.

Il Conte di Chatillon, a new opera by a young composer, Niccolò Massa, formerly pupil of the Milan Conservatory, has met with a favourable reception at Reggio (Emilia).

Willem Brand, chapelmaster at the Church of the Redemptorists and director of the Vocal Association, Het Vlaamsche Volk, died in Antwerp, on the 2nd ult., aged only 29.

The Belgian Government has entrusted to the new Society of Music the task of organizing the fifth Musical Festival, to be held in August at the Palace of Fine Arts, Brussels.

Pauline Lucca commences her engagement at the Royal Operahouse, Berlin, on the 10th April. In June she will appear for ten nights at the Royal Italian Opera, Covent Garden.

After witnessing at the Carlo Felice, Genoa, Mdlle Sarah Bernhardt's impersonation of Adrienne Lecouvreur, Verdi went on the stage and warmly congratulated the famous actress.

The Musical Society of Antwerp, now studying an oratorio by Haydn, has included in its programme for next season Emil Mathieu's *Hogouz*. ("An" oratorio by Haydn! Good.—Dr Stüge.)

Naprawnik has resigned the directorship of the Society-Concerts, St Petersburg, a post he held for many years. At the eighth concert of the present series Davidoff, the violoncellist, conducted.

Mdlle Epstein, of the Stadttheater, Frankfort-on-the-Maine, and Mdme Basta, of the Theatre Royal, Munich, have been invited to give a series of performances at the Imperial Operahouse, Vienna.

The funeral of M. Rouzard, the husband of Mdme Christine Nilsson, took place on Friday, last week. The religious ceremony was held in the Church of St Eloi, and the burial in the Piepus Cemetery, Paris.

Pedro Sarmiento y Verdejo, who enjoyed a high reputation as a flautist, died at Madrid on the 5th ult. He was professor at the National School of Music and one of the original members of the Society of Concerts.

A one-act comic opera, *Nichette*, was recently produced at the Grand Théâtre, Ghent. The music is by an artillery officer, M. Carman, son of the ex-baritone Carman, now a professor at the Royal Conservatory, Liège.

Mr Charles E. Stephens was unable to be present at the conference at St James's Palace on Tuesday, on the subject of the proposed Royal College of Music, having to attend the funeral of his aunt, the late Dowager Countess of Essex, which took place on that day.

MR FREDERIC PENNA'S LECTURE ON "THE ART OF SINGING.—Mr Frederic Penna has had the honour to receive a letter from Claremont expressing His Royal Highness the Duke of Albany's entire concurrence with all his (Mr Penna's) views upon the Art as conveyed by Mr Penna to His Royal Highness.

It is rumoured that Mr Gladstone intends to offer a peerage to Sir Moses Montefiore. Every Englishman will hope that the rumour is true. Mr Gladstone could not pay a more graceful compliment to the distinguished man, who is not only beloved by the Hebrew race throughout the world, but has earned the respect and esteem of everyone who has heard his name. And who has not?

ESS AND ESSES.—"So you have finished your studies at the seminary? I was much pleased with the closing exercises. The author of that poem—Miss White, I think you called her—bids fair to become known as a poet." "We think the authoress will become celebrated as a poetess," remarked the young lady pertly, with a marked emphasis on two words of the sentence. "Oh!—ah!" replied the old gentleman, looking thoughtfully over his spectacles at the young lady. "I hear her sister was quite an actress, and under Miss Hosmer's instructions will undoubtedly become quite a sculptress." The young lady appeared irritated. "The seminary," continued the old gentleman, with imperturbable gravity, "is fortunate in having an efficient board of manageresses. From the presidentess down to the humblest teacheress unusual talent is shown. There is Miss Harper, who as a chemistress is unequalled, and Mrs Knowles has already a reputation as an astronomeress. And in the department of music few can equal Miss Kellogg as a singeress." The young lady did not appear to like the chair she was sitting on. She took the sofa at the other end of the room. "Yes," continued the old gentleman, as if talking to himself, "those White sisters are very talented. Mary, I understand, has turned her attention to painting and the drama, and will surely become famous as a painteress, and even as a lectureress." A loud slamming of the door caused the old gentleman to look up, and the criticess and grammarianess was gone.—*Abroath and Kansas Sheet*.

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O. D. RAY.

Thorpe Hamlet, Norwich, February 23rd, 1881.

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GEORGE A. TYLER.

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"Messrs Boosey & Co. have published two additional volumes of their National Songs, which appear likely to be the most interesting of the series. We know little of the rich repertory of Scandinavian Songs, and Mr and Miss Kappey, the editors of these books, are to be thanked for introducing some of the best specimens to public notice. Five of the Russian songs are so old as to be traditional; and in the series are to be found a beautiful Cossack lullaby by one Bachmetieff, a gipsy song by Lvoff, and several songs by Warlamoff. These and the Polish songs (all of which are traditional) may be considered among the most interesting items of a small but acceptable collection. Two ancient Lithuanian songs, a couple of Finnish, and four ancient Norwegian melodies, will likewise be found in the book. The majority of the Swedish songs are by Lindblad, that prolific song writer, who died in

1864. Tradition says that the old melody of 'The Beggar Boy' was once sung in the days when she was a poor child by the distinguished artist now known as Mme Christine Nilsson. Included in the Danish songs is the traditional 'Dannebrog,' the music of which is attributed to one 'Bay.' It would be interesting to inquire the foundation for this statement, as the origin of the Danish National Anthem was generally understood to be unknown. The tradition of the 'Dannebrog Banner,' which, in 1719, fell down from heaven to bring victory to the Danish arms, is duly recorded in a footnote. Most of the Dutch songs given date back to the sixteenth century; and there are besides three songs by W. F. G. Nicolai, and one Flemish song. Altogether eighty-three of the national songs of northern Europe are included in this valuable and interesting book. In future editions a larger preface or more footnotes, giving further particulars of the old songs whose history is known, would be welcome. Equally interesting are the songs of Eastern Europe, recently issued by Messrs Boosey, and likewise edited by Mr and Miss Kappey. Among the thirty-four Austrian songs, the large majority are *volkslieder*, and they include Tyrolean, Styrian, and Polish songs, two of them by Chopin. These are followed by twenty-three characteristic specimens of Hungarian songs, giving a very fair idea of the peculiarities of Hungarian music, and comprising modern songs by Liszt, and some traditional songs of Bosnia, Moravia, and Dalmatia. The first of the Bohemian songs is the 'War-song of the Hussites,' once, it is believed, the national song of the country. A few specimens of Servian, Swiss, Greek, and even Turkish melodies. The last are very peculiar; and the peculiar intervals common to this and other Eastern music are claimed by some to have been handed down direct from the music of the ancient Hebrews."—*Figaro*.

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